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Price] **No. 8.** [15 Cents.

DE WITT'S

ETHIOPIAN AND COMIC DRAMA.

# THE MUTTON TRIAL.

AN ETHIOPIAN SKETCH, IN TWO SCENES.

BY JAMES MAFFITT.

ARRANGED

**By CHARLES WHITE,**

THE POPULAR ETHIOPIAN COMEDIAN,

AND

*Author of "Magic Penny," "Jolly Millers," "Vilikens and Dinah," "The Coopers," "Old Dad's Cabin," "Rival Lovers," "Sham Doctor," "United States Mail," "Mazeppa," "Uncle Jeff," "Mischievous Nigger," "Portrait Painter," "Black Shoemaker," "Hop of Fashion," "The Wreck," "Mystic Spell," "Black Statue," "Quack Doctor," "Josh Bigelow," "Thieves at the Mill," "Black-Eyed William," "Streets of New York," "Black Chemist," "Fort Fisher," "Guide to the Stage," "Picture Gallery," "Going for the Cup," "Policy Players," "Spirit Rappers," "Damon and Pythias," "Malicious Trespass," "Vegetable Man," "Fisherman's Luck," "Musical Chowder," "The Draft," "Casket of Fun," "White's Black Wit," "Burlesque Circus," "Black Menagerie," "Skating Carnival." "Trip by Rail," "Jealous Darkey," "Musician, Blower, and Dancer," "Bummer's Hall," "Peep at Barnum's," "Nigger Encampment," "Stupid Servant," etc, etc.*

**AS FIRST PRODUCED AT THE AMERICAN THEATRE, No. 444 BROADWAY, NEW YORK.**

TO WH CH ARE ADDED,

**A Description of the Costumes Cast of the Characters—Entrances and Exits—Relative Positions of the Performers on the Stage and the whole of the Stage Business.**

NEW YORK

THE DE WITT PUBLISHING HOUSE

*No. 33 Rose Street.*

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Nothing so thorough and complete in the way of Ethiopian and Comic Dramas has ever been printed as those that appear in the following list. Not only are the plots excellent, the characters droll, the incidents funny, the language humorous, but all the situations, by-play, positions, pantomimic business, scenery, and tricks are so plainly set down and clearly explained that the merest novice could put any of them on the stage. Included in this Catalogue are all the most laughable and effective pieces of their class ever produced.

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| | M. | F. |
|---|---|---|
| 141. Absent Minded, Ethiopian farce, 1 act | 3 | 1 |
| 73. African Box, burlesque, 2 scenes | 5 | |
| 107. Africanus Bluebeard, musical Ethiopian burlesque, 1 scene | 6 | 2 |
| 113. Ambition, farce, 2 scenes | 7 | |
| 133. Awful Plot (An) Ethiopian farce, 1a. | 3 | 1 |
| 43. Baby Elephant, sketch, 2 scenes | 7 | 1 |
| 42. Bad Whiskey, Irish sketch, 1 scen. | 3 | 1 |
| 79. Barney's Courtship, musical interlude, 1 act | 1 | 2 |
| 40. Big Mistake, sketch, 1 scene | 4 | |
| 6. Black Chap from Whitechapel, Negro piece | 4 | |
| 10. Black Chemist, sketch, 1 scene | 3 | |
| 11. Black-Ey'd William, sketch, 2 scenes | 4 | 1 |
| 146. Black Forrest (The), Ethiopian farce, 1 act | 2 | 1 |
| 110. Black Magician (De), Ethiopian comicality | 4 | 2 |
| 126. Black Statue (The), Negro farce | 4 | 2 |
| 127. Blinks and Jinks, Ethiopian sketch. | 3 | 1 |
| 128. Bobolino, the Black Bandit, Ethiopian musical farce, 1 act | 2 | 1 |
| 120. Body Snatchers (The), Negro sketch, 2 scenes | 3 | 1 |
| 78. Bogus Indian, sketch, 4 scenes | 5 | 2 |
| 89. Bogus Talking Machine (The), farce, 1 scene | 4 | |
| 24. Bruised and Cured, sketch, 1 scene. | 2 | |
| 108. Charge of the Hash Brigade, comic Irish musical sketch | 2 | 2 |
| 148. Christmas Eve in the South, Ethiopian farce, 1 act | 6 | 2 |
| 35. Coal Heaver's Revenge, Negro sketch, 1 scene | 6 | |
| 112. Coming Man (The), Ethiopian sketch, 2 scenes | 3 | 1 |
| 41. Cremation, sketch, 2 scenes | 8 | 1 |
| 144. Crowded Hotel (The), sketch, 1 sc. | 4 | 1 |
| 140. Cupid's Frolics, sketch, 1 scene | 5 | 1 |
| 12 Daguerreotypes, sketch, 1 scene | 3 | |
| 53. Damon and Pythias, burlesque, 2 sc. | 5 | 1 |
| 63. Darkey's Stratagem, sketch, 1 scene | 3 | 1 |
| 131. Darkey Sleep Walker (The), Ethiopian sketch, 1 scene | 3 | 1 |

| | M. | F. |
|---|---|---|
| 124. Deaf as a Post, Ethiopian sketch | 2 | |
| 111. Deeds of Darkness, Ethiopian extravaganza, 1 act | 6 | 1 |
| 139. Desperate Situation (A), farce, 1 sc. | 5 | 2 |
| 50. Draft (The), sketch, 2 scenes | 6 | |
| 64. Dutchman's Ghost, 1 scene | 4 | 1 |
| 95. Dutch Justice, laughable sketch, 1 scene | 11 | |
| 67. Editor's Troubles, farce, 1 scene | 6 | |
| 4. Eh? What is it? sketch | 4 | 1 |
| 136. Election Day, Ethiopian farce, 2 sc. | 6 | 1 |
| 98. Elopement (The), farce, 2 scenes | 4 | 1 |
| 52. Excise Trials, sketch, 1 scene | 10 | 1 |
| 25. Fellow that Looks like Me, interlude, 1 scene | 2 | 1 |
| 88. First Night (The), Dutch farce, 1 act | 4 | 2 |
| 51. Fisherman's Luck, sketch, 1 scene. | 2 | |
| 152. Fun in a Cooper's Shop, Ethiopian sketch | 6 | |
| 106. Gambrinus, King of Lager Beer, Ethiopian burlesque, 2 scenes | 8 | 1 |
| 83. German Emigrant (The), sketch, 1 sc. | 2 | 2 |
| 77. Getting Square on the Call Boy, sketch, 1 scene | 3 | |
| 17. Ghost (The), Sketch, 1 act | 2 | |
| 58. Ghost in a Pawn Shop, sketch, 1 sc. | 4 | |
| 31. Glycerine Oil, sketch, 2 scenes | 3 | |
| 20. Going for the Cup, interlude | 4 | |
| 82. Good Night's Rest, sketch, 1 scene. | 3 | |
| 130. Go and get Tight, Ethiopian sketch, 1 scene | 6 | |
| 86. Gripsack, sketch, 1 scene | 3 | |
| 70. Guide to the Stage, sketch | 3 | |
| 61. Happy Couple, 1 scene | 2 | 1 |
| 142. Happy Uncle Rufus, Ethiopian musical sketch, 1 scene | 1 | 1 |
| 23. Hard Times, extravaganza, 1 scene. | 5 | 1 |
| 118. Helen's Funny Babies, burlesque, 1 act | 6 | |
| 3. Hemmed In, sketch | 3 | 1 |
| 48. High Jack, the Heeler, sketch, 1 sc. | 6 | |
| 68. Hippotheatron, sketch | 9 | |
| 150. How to Pay the Rent, farce, 1 scene | 6 | |
| 71. In and Out, sketch, 1 scene | 2 | |
| 123 Intelligence Office (The), Ethiopian sketch, 1 scene | 2 | 1 |

# THE MUTTON TRIAL.

## An Ethiopian Sketch, in Two Scenes.

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No. 33 Rose Street.

Entered according to Act of Congress, in the year 1874, by Robert M. De Witt, in the office of the Librarian of Congress at Washington.

## *CAST OF CHARACTERS.*

*American Theatre,*
*New York*, 1863.

Sheepface, a Shepherd..... CHARLES WHITE
Benj. Harderust, a Lawyer,..... .....NELSE SEYMOUR
Old Snarl, a Farmer.....BILLY BURKE
Justice.....JAMES WAMBOLD

---

TIME IN REPRESENTATION—TWENTY MINUTES.

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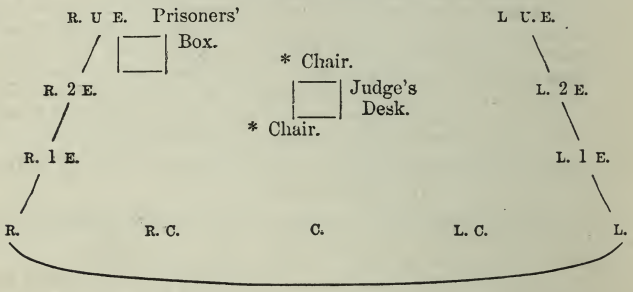
## *SCENERY.*

*Scene I.*—Landscape or Wood Scene in 2d grooves.

*Scene II.*—Interior in 3d grooves. A Court Room, with Desk and Chair for Judge, C. Box and Seat for Prisoner at R. U. E. A Table with Books, Papers, Ink, &c. One Chair.




## *COSTUMES.*

SHEEPFACE.—Smock, or Frock Shirt—country boy.
HARDCRUST.—Something like Robert Macaire.
OLD SNARL.—Farmers' style.
JUSTICE.—Quaker, or any venerable style.

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## *PROPERTIES.*

*A Judge's Desk and Box with a seat, a Table with Books, Pen, Papers, &c., one Chair and Soda Bottle for the* JUDGE, *two Canes (one for* JUDGE, *one for* SNARL, *and one Umbrella for* HARDCRUST).

812
M226m

# THE MUTTON TRIAL.

SCENE 1ST.—*A Wood.*

*Enter* BENJAMIN HARDCRUST, L. 1 E.

HARDCRUST. Well, here I am, Lawyer Hardcrust, with scarcely money enough in my pockets to buy a meal of victuals. I don't know which way to turn or what to do. It's too bad! a man in my standing with not even a place to rest his weary head. Something must be done, and that quickly, too, or I may soon find a place wherein I may do the State some service. Hallo! there is some one coming. If I am right, I think it is old Snarl, the gentleman who recently did me a favor by letting me have a suit of clothes and five dollars besides. Well! I can't pay him just now, so I'll avoid seeing him. [EXIT R. 1 E.]

*Enter* SNARL, L. 1 E.

Nothing but roguery and rascality seems to be the feature of the times. First a scoundrel comes to me, tells me a good story, and to my great surprise I find myself cheated out of a fine suit of clothes and five dollars borrowed money;—yes, and by that rascally lawyer of mine! Besides, there's my shepherd boy; been in my employ only two months, and last night I was looking over the fence and saw him cut the throats of fourteen of my fattest sheep, and, as an excuse, said he done so to keep 'em from dying with the rot! Well, I shan't stand it any longer. I'll go and see if I can't find justice. [*Goes towards* R. 1 E., *but waits for* SHEEPFACE.]

*Enter* SHEEPFACE, *hurriedly*, R. 1 E., *and comes in contact with old* SNARL. SNARL *speaks.*

SNARL. Well, sir, have you got the impudence to appear before me in that manner after the tricks you have played me?

SHEEPFACE. Me! what tricks? I never played you any tricks.

SNARL (*shaking his cane*). Yes, you scoundrel, didn't I see you enter my sheep pen last night and there cut the throats of fourteen o. my fattest sheep?

SHEEPFACE. I done it to keep 'em from dying with the rot.

SNARL. Dying with the rot, eh?

SHEEPFACE. Yes; it's a trick I learned from a doctor in our village. He cures the most of his patients in that way.

SNARL. He does, eh? Well, doctors have a license to kill, but I'll have you hung!

SHEEPFACE. Say, just remember, I was only married a few days ago, and if you will put it off a week or two probably I might save you the trouble.

SNARL. You might. No, no; I'll have revenge. Yes, if there is any law I'll have it. (*Strikes him a blow, knocks him down.*) There, take that, you scoundrel. [EXIT L. 1 E.]

SHEEPFACE (*falls*). This is a pretty piece of work. I must look out for old SNARL, or he may cook my mutton. I know it's the law here in this place to hang a man for sheep stealing, so I must look out. I mean to go and get a lawyer. (*Starts to go off, quick.*)

HARDCRUST (*calling him as he enters* R. 1 E.) Hallo, say! look here, my friend. You needn't look far, for here's one at your service. (SHEEPFACE *looks at him*). No it ain't—yes it is—can it be? Say, it 'pears to me I've seen you before.

SHEEPFACE (*startled and surprised*). No, sir, I guess not——

HARDCRUST. Oh, yes I have, and, if I'm not mistaken, I think I saved you and your brother once from being hung. Which one of you was it?

SHEEPFACE. It wasn't me.

HARDCRUST. And one of you borrowed five dollars of me. Which one was that?

SHEEPFACE. It wasn't me.

HARDCRUST. Well, which one was it that died?

SHEEPFACE. Oh, that wasn't me.

HARDCRUST. So I see. Well, what's the matter—what do you want a lawyer for? Come, out with it. What have you been doing, eh? Come, give me the particulars.

SHEEPFACE (*very distrustful*). Say, are you a lawyer?

HARDCRUST (*bowing*). Of course I am, and have been a member of the Bar for the past twelve years. Benjamin Hardcrust, Esq., at your service.

SHEEPFACE. Well, you must know that a few days ago I got married, and I went in business with a neighbor of mine, a butcher by trade.

HARDCRUST. Yes, yes, yes; what kind of business?

SHEEPFACE. Keeping sheep from dying with the rot.

HARDCRUST. How do you contrive?

SHEEPFACE. I cut their throats before they have time to get it.

HARDCRUST. Ah, a very good remedy!

SHEEPFACE. Say, must I tell you the truth?

HARDCRUST. Certainly—of course you must tell the truth here, or how shall I be able to lie elsewhere? Come, out with it.

SHEEPFACE. Well, then, I'll tell you. I got married a short time ago, and I thought I'd do a small business in a quiet way, and the old feller that I work for is very well off and got lots of sheep, so I got over in his pen last night and I pulled out my knife. The blade of it is long, and sharp as a razor. I caught hold of one of the largest fat rams in the place, held him firm, and by accident I pulled it easy across the fat ram's throat. I don't know how it came, but he commenced to bleed, and, as a body might say, all of a sudden he died.

HARDCRUST. Then you left the carcass there, did you?

SHEEPFACE. Oh, no; the weather was so hot I moved it away, because it might spoil, you know.

HARDCRUST. There are two ways of proceeding with this case. The first shan't cost you a cent.

SHEEPFACE. That's it. Let's try it that way, by all means.

HARDCRUST. Now, you've got some money, ain't you?

SHEEPFACE. Yes, sir.

HARDCRUST. All in hard cash?

SHEEPFACE. Yes, sir.

HARDCRUST. Well, hide it—yes, you must hide it.

SHEEPFACE. I have hid it.

HARDCRUST. Don't let anybody know where it is.

SHEEPFACE. I shan't.

HARDCRUST. Is your master rich?

SHEEPFACE. Yes, sir.

HARDCRUST. Well, I can arrange it so he will have to pay all the costs and charges, and he will be put to the expense of having you hung.

SHEEPFACE (*frightened*). Oh! thunder, that won't do. Say, let's try it the other way.

HARDCRUST. Well, the other way will cost you five dollars.

SHEEPFACE. That's cheap enough.

HARDCRUST. Will you pay me if I get you clear?

SHEEPFACE. Oh, yes—yes!

HARDCRUST. Well, now, understand my plan. Any question asked you by the Judge, the Court or the jury you must answer it in the language of the old ewes when they call their young. You understand that, don't you?

SHEEPFACE. Yes, that's my mother tongue.

HARDCRUST. Very well. Now, you follow my instructions. Come along! Let us go round to the Court House immediately. Now, remember. [They EXEUNT R. 1 E.]

SCENE 2D.—*Interior in 3d grooves.*

*Desk and seat for the Judge. Table, 1 chair, pens, papers and books on table.*

*Enter* JUSTICE, L. (*who goes to his place immediately*).

A case of sheep stealing, eh?

*Enter* HARDCRUST *and* SHEEPFACE, L. SHEEPFACE *crosses to* R.

HARDCRUST. Good morning, Judge.

JUDGE. Good morning, sir.

*Enter* OLD SNARL. Good morning, Judge.

JUDGE. Good morning, Mr. Snarl.

HARDCRUST (*very much perplexed, finds himself in a bad predicament*). What! old Snarl? that's the man that I got the suit of clothes from and five dollars borrowed money. Say (*shaking* SHEEPFACE), why didn't you tell me that was the man?

SHEEPFACE. Why, what's the odds—that man or any other man?

HARDCRUST. I owe that man for a suit of clothes and five dollars besides.

SHEEPFACE. Then you better pay him. I got a bad show for my case.

JUDGE. Now then, gentlemen, you may begin. Mr. Snarl, who is your lawyer?

Mr. SNARL, L. C. I am my own lawyer, sir.

JUDGE. And, young man, who is yours?

HARDCRUST (*bowing politely and going to* R. C.) I have the honor sir, of representing the aforesaid individual.

SNARL *recognizes the voice of* HARDCRUST *and immediately accuses him of his dishonesty. They talk in pantomime.*

JUDGE. Mr. Snarl, tell the Court what you know about the case now in question.

SNARL. Well, yer honor, you must know that this rascal here——

JUDGE. Come, come, Mr. Snarl, we can't have any such abuse in Court.

SNARL. Well, yer honor, that thief over there——

JUDGE (*rises quick, in anger*). Mr. Snarl, now then, I tell you again that I cannot have such talk, and if you do so again I shall fine you twenty-five dollars and commit you for contempt of Court. (*Sits down.*) Go on, Snarl.

SNARL. Well, darn it——

JUDGE (*rises again, talks loud and angry*). No swearing, Mr. Snarl. Darn me if I'll have it.

HARDCRUST (*simultaneously*). That's right, Judge. It's a darn bad practice.

JUDGE (*sits down again*). Now, gentlemen, it would be better, I think, if you would keep to the spirit of the case. (*He takes a drink individually in silence from soda bottle.*) Proceed.

SNARL. Judge, the long and short of it is simply this: that this man here owes me for a suit of sheep and five dollars that he borrowed, when I saw him cut the pen of the throat's clothes—(*confusedly*)—no, no—I mean that boy there worked for me, and I see him in my five dollars when this sheep's suit of borrowed money got—my—I mean he cut—no, no—I mean—thunder and lightning, I don't know what I mean. (*Stamps cane on the floor.*)

JUDGE. Well, sir, I don't believe you do. First you say that this man owes you for a suit of sheep and five dollars, and that you seen him do it; do what? Why, cut the pen of the throat's clothes. Then you say you saw the prisoner in your five dollars; then you proclaim distinctly to the Court that you don't know what you mean. Now, hark ye, Mr. Snarl, there is not a lawyer in the universe that can possibly get the slightest information from such a jumbled up mess of stuff as you have just given, and I'll hear no more of it. I'll examine the prisoner myself. (*Calls him.*) Young man, come here. Hold up your right hand. What's your name?

SHEEPFACE (*goes to Judge's desk*). Ba–h.

OLD SNARL. It's a lie; his name is Sheepface.

JUSTICE. Did Mr. Snarl ever put any sheep in your charge?

SHEEPFACE. Ba–h.

JUSTICE. Did you ever cut the throats of any of Mr. Snarl's sheep?

SHEEPFACE. Ba–h.

JUSTICE. I can't make anything out of this. (*He appeals to* HARDCRUST.) My dear sir, if you can put this matter in any shape I shall be pleased to hear you; so proceed, sir.

HARDCRUST (*makes great preparation*). Your honor, members of the Court and gentlemen of the jury: This young man here, my client, is a hard working and industrious individual, well known as such by the most respectable people in our community. On the night in question this young man was returning home from his daily toil with the small earnings of his labor, and was hastening to the poor but happy abode of his much loved wife and children. It was raining very hard at the time, and the night so densely dark that he was compelled to grope his way. In doing so he strayed in Mr. Snarl's place, pen, yard or something—could't tell where, being so dark—and having a knife in his hand, which he generally eats his dinner with, he slipped and fell down, and in his fall the noise scared some sheep there, one of which ran by him like lightning and has since died from an accidental wound received. There was no wilful or malicious design on the part of the prisoner, and, to prove he had no knowledge of what took place, he sat down there, resolved to rest quietly until the storm was over. But, lo! like a thief in the dark, a midnight assassin appears with a lantern in one hand, a weapon of death in the other, and with one well directed blow he strikes this poor innocent youth on the head and felled him to the earth. That person was no less than this same cold blooded Snarl.

SNARL. That's so! I don't deny it, and when I strike I hit hard.

HARDCRUST. See, yer honor, a voluntary confession.

JUSTICE. Yes, truly so, and I discharge the prisoner.

SNARL. I shall appeal.

JUSTICE. That's played out—you can't, for the decision of this Court is final. Consequently, Mr. Snarl, the cost of the Court falls on you, which is twenty-five dollars for my fees, and four extra box stews for the party.

HARDCRUST (*advances to Snarl*, L. C., *and pointing to Sheepface*). Look—look there! see your victim; look at that poor young man, but a day or two since the joy, comfort and support of a large family, and now a wreck

—almost a maniac—fast sinking in lunacy, and perhaps the grave may close him in the dark cold earth ere another sun, and what redress for all this affliction? Oh, Snarl! how can you be a man and look on so much pity? But never mind, the All-seeing Eye of Heaven will avenge him and comfort the ewes and lambs of his bereaved family. Oh, shame! Mr. Snarl, shame! *E pluribus unum. Pro pri apro sono.* (*Crosses to* L.)

SNARL. I shan't submit; I'll have redress. What! first I'm robbed out of a suit of clothes by a thieving lawyer, besides five dollars borrowed money; then a rascally servant cuts the throats of fourteen of my fattest sheep, and I can get no justice, eh? Well, see here, Judge, it's my opinion, if they allow any more such blockheads as you on the bench, I shall vote for a tax on timber. (*Turns in his exit and faces* SHEEPFACE *as he is speaking the last words*). Yes, a tax on timber! [EXIT L.]

SHEEPFACE. Ba–h!

HARDCRUST (*crosses to* R.) Now, young man, go over there and thank the Judge.

JUDGE. Poor young man; I really feel sorry. Now, the best thing you can do is to go get your head shaved at once, and put a mustard plaster on it immediately. [EXIT L.]

SHEEPFACE, C. Ba–h! (*Goes back again to* R.)

HARDCRUST (*aside*). Now then for my money. (*Aloud*). There, how did I do that—wasn't that nice, eh? Didn't I tell you I'd get you out of it? Come, come now, the five dollars, come.

SHEEPFACE. Ba–h!

HARDCRUST. Yes, yes; that was all very well, but the trial is over. You're clear, and I want my five dollars.

SHEEPFACE. Ba–h!

HARDCRUST (*begins to become annoyed and more eager*). What! am I to be outwitted by a country wether bull? (*He shakes Sheepface by the shoulder and demands again.*) My money, I say, come. (*Knocks him down with his umbrella or cane.*) There, take that! Are you going to pay me? Speak! or I'll break your head in earnest.

SHEEPFACE. I can't pay you now, for I ain't got the money.

HARDCRUST. Why, you said you had plenty. Where is it?

SHEEPFACE. It's in the bank; but I can raise it, I think, among my friends.

HARDCRUST (*angrily*). Your friends! Why, where have you got any friends?

SHEEPFACE (*waves his hand about*). Well, all about here (*looking around the house.*)

HARDCRUST. Well, sir, ask them for it. I'll abide by their decision.

SHEEPFACE. Then you'll be satisfied with whatever they say?

HARDCRUST. Yes, yes.

SHEEPFACE (*speaks to the audience*). How say you, my friends, what shall my lawyer receive for his trouble?

(*Some one, or many will be very apt to yell out,* BA–H!)

QUICK CURTAIN.

## *STAGE DIRECTIONS.*

R. means Right of Stage, facing the Audience; L. Left; C. Centre; R. C. Right of Centre; L. C. Left of Centre. D. F. Door in the Flat, or Scene running across the back of the Stage; C. D. F. Centre Door in the Flat; R. D. F. Right Door in the Flat; L. D. F. Left Door in the Flat: R. D. Right Door; L. D. Left Door; 1 E. First Entrance; 2 E. Second Entrance; U. E. Upper Entrance; 1, 2 or 3 G. First, Second or Third Groove.

R. R. C. C. L. C. L.

☞ The reader is supposed to be upon the Stage, facing the Audience.

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**MR. X.** A Farce in one act, by Sydney Rosenfeld. Three male and three female characters. An excruciatingly funny little piece, as full of life as prime Cliquot. Costumes modern. Scene, a sitting room. Time in representation, fifty minutes.

**ROSEMI SHELL.** A Musical Travesty in four scenes, by Sydney Rosenfeld. Six males, three females. A very clever, actable burlesque upon Rose Michel. Scenery, local street views and interiors. Costumes, extravagant Louis XVI. Time in representation, fifty minutes.

**HER ONLY FAULT.** A Comedietta in one act, from the German of Goerlitz, by Sydney Rosenfeld. Two male, two female characters. A charming little piece, full of interest. Scene, a handsomely furnished apartment. Costumes modern. Time of playing, thirty minutes.

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